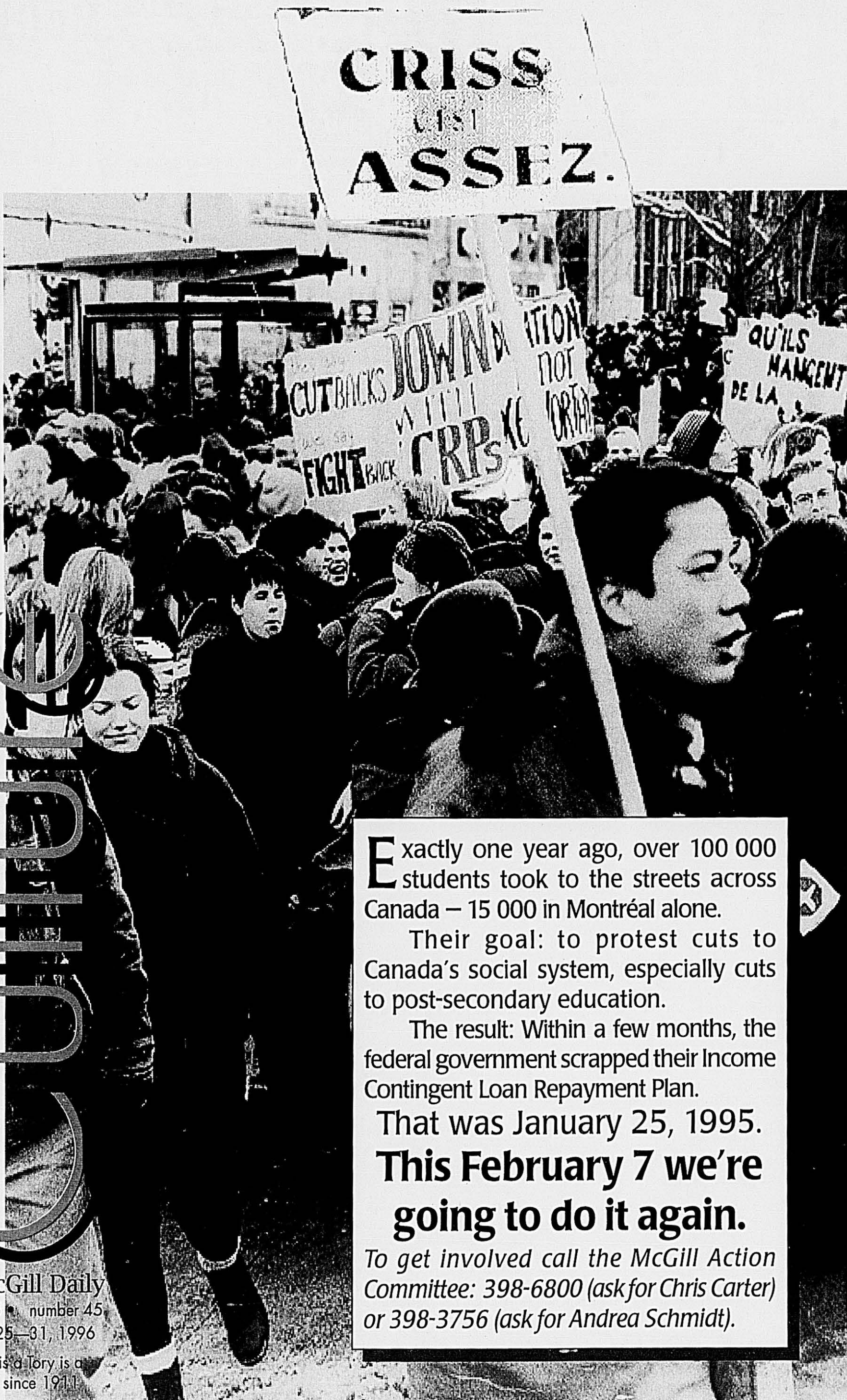




Exactly one year ago, over 100 000 students took to the streets across Canada – 15 000 in Montréal alone.

Their goal: to protest cuts to Canada's social system, especially cuts to post-secondary education.

The result: Within a few months, the federal government scrapped their Income Contingent Loan Repayment Plan.

That was January 25, 1995.

This February 7 we're going to do it again.

To get involved call the McGill Action Committee: 398-6800 (ask for Chris Carter) or 398-3756 (ask for Andrea Schmidt).

The McGill Daily
volume 85 • number 45
January 25–31, 1996

A Tory is a Tory is a
Liberal since 1911

**COMPUTER
BOOK
SALE**

1994-1995 Copyright

50% OFF

Canadian Publisher's
Retail Price

**THE
BOOK
DEPOT**

FAUBOURG
ST. CATHERINE

1616
ST. CATHERINE
WEST

Fire Up For Summer!

At Camp Chi



Join our staff

Co-ed overnight camp of the JCCs of
Chicago, located in the Wisconsin
Dells

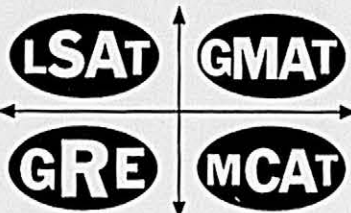
Positions available

Unit Supervisors, Counselors,
Specialists in: waterskiing, sailing,
athletics, aquatics, outdoor adventure,
cultural arts, camping,
rollerblading, song leaders, office
staff, environmental ed, and the arts.

Montreal interviewing on
January 28-29. Please contact Jon
Mussman at 708.272.2301 to set up
an interview.

708.272.2301 • OR • campchi@mcimail.com

**great
scores...**



**great
skills...**

Kaplan helps you focus
your test prep studies and
your confidence, so you can
get a higher score.

Call: 287-1896

get a **higher score**
KAPLAN



RECYCLE

Clydes
Bar & Restaurant

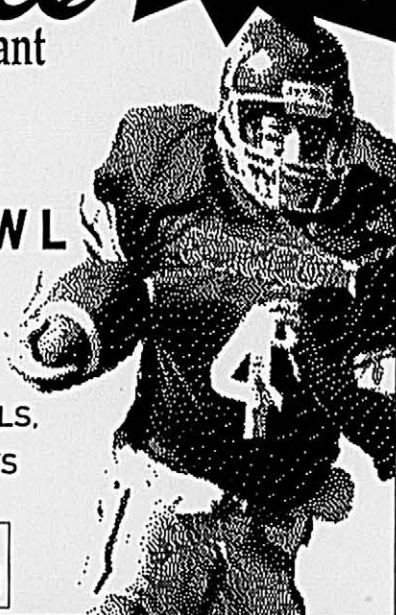
PRESENTS

**SUPERBOWL
BASH**

SUNDAY WITH SPECIALS,
PRIZES, & GIVEAWAYS

Wednesdays
are 9¢ Wings Night!

286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118



\$5.99
PITCHER NITE
Fridays 9-11 pm

AUDITIONS

SCHOLARSHIPS
FOR
THEATRE TRAINING
IN
NEW YORK CITY

- CHOICE OF PROGRAMS OFFERING THE STUDY OF
ACTING FOR THE THEATRE, FILM AND TELEVISION,
MUSICAL THEATRE AND DANCE
- FACULTY COMPRISING PROFESSIONAL ARTISTS
- INTERNATIONAL STUDENT BODY/STUDENT HOUSING
PROVIDED

AUDITION LOCATIONS

MONTREAL
March 9, 1996

TORONTO
March 10, 1996

VANCOUVER
March 17, 1996



**THE AMERICAN MUSICAL
AND DRAMATIC ACADEMY**

2109 Broadway
New York, New York 10023

1-800-367-7908 OR 212-787-5300

AMDA is an equal opportunity institution.

Association des Etudiant-e-s
Diplom-e-s Employe-e-s à McGill

agsem 
Association of Graduate Students
Employed at McGill

Tel: (514) 398-2582. Fax: (514) 398-2623. email: agsem@faci.lan.mcgill.ca

A Message to the McGill Community from McGill's Teaching Assistants

- FACT** McGill's Teaching Assistants (TAs) have been in negotiations with the Administration for over 21 months for their first collective agreement;
- FACT** The Administration has refused to submit a salary offer and insists on the right to contract work of TAs to undergraduate students and technicians;
- FACT** The majority of graduate students who are TAs require their TA income to complete their degrees;
- FACT** The trend towards over-working and under-paying TAs is resulting in low morale and a decrease in the quality of teaching at McGill;
- FACT** TAs have had no salary increase since at least the mid-1980s, even though cost of living increases for students have increased well over 30%;
- FACT** A 300% salary discrepancy exists between departments;

THEREFORE, we the members of the Association of Graduate Students Employed at McGill, demand that McGill University:

- **RECOGNISE** TAs at McGill as part-time employees who deserve rights and benefits including but not limited to: fair wages, the right to refuse or to be compensated adequately for over-time, lower TA-student ratios, vacation bereavement and other leaves and the right to job security;
- **ACCEPT** that no person not covered by the labour certification may perform the work of a TA or any other work which should be theirs due to its nature;
- **AGREE** to adjust the salaries of TAs to reflect the increases in cost of living over the last decade;
- **ENSURE** the quick completion of contract negotiations with the TA Union, the Association of Graduate Students Employed at McGill.

McGill's TA union



Don't pay by the hour - Surf when you want

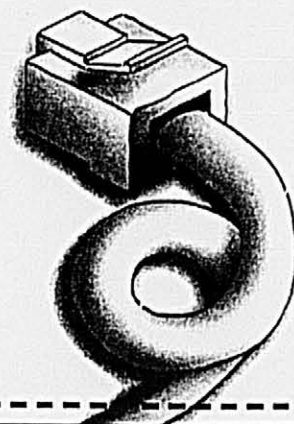
**GET CONNECTED
UNLIMITED
INTERNET ACCESS**

\$29 /mth+tx



generation.NET

1801 Ave. McGill College, bur. 555
Montréal (Qc) H3A 2N4
E-Mail: info@generation.net
WWW: http://www.generation.net
*Based on intermittent dial-up use.



AN AXE TO GRIND

Someone else in the Parti Québécois has just taken up the axe to chop away at our social safety net.

Earlier this month, announcing the new restrictions on the provinces welfare system, Income Security Minister Jeanne Blackburn had this to say of Québec's over 80 000 welfare recipients: "We can no longer allow a certain number among them to think that social assistance is their due, that they can remain sitting at home and that the burden of proof belongs to everybody but them."

Blackburn, purporting the need to slash \$80 million from the province's "overburdened" welfare system, plans to make it harder for welfare recipients to get their cheques, make the cheques worth less, "encourage" people to join government retraining programs and penalise those who do not.

The message that is disturbingly clear is that those on welfare are lazy, unworthy and will in the future be forced to get off their asses and work for a

change.

However, after peering into the "real world" the myth of the no-good welfare bum is quickly trampled.

The people on welfare who the proposed reforms will target are not who people think.

They are the qualified graduate in a tough job market; the ambitious youth who is going to make it despite the fact that she can't afford a university education; the defiant youth who says he will work and go to university at the same time; the single mother trying to raise her child properly; the man who sponsored an immigrant but then lost his job and can't afford it; the formerly highly paid supervisor whose job became obsolete due to cut backs in the company's budget.

Who does this leave out? Only those with a secure job, which is far from a sure thing these days.

Of course, considering the past year with similar moves at all levels of government in Canada, the new PQ welfare reforms are nothing new.

The federal government under Jean Chrétien has effectively cut subsidies to provincial social programs and health care is next on the line. Just recently, Chrétien's government also decreased its responsibility for the provision of Unemployment Insurance, reducing the number of weeks that a person gets UI as well as lowering the amount.

Québec's welfare changes are a reflection of the other reality politicians seem to inhabit.

The reality in Québec and elsewhere is that there are not enough jobs, and people need help.

By the end of last year, 11.3 per cent of Québec's registered labour force was without a job, and it's not going to get better any

time soon.

The reality is also that relying on a welfare cheque of \$500 a month is not going to help anyone — especially not someone who is trying to find work, going to school, trying to get out of a shelter or paying rent while struggling to buy enough food.

The solution from the government is retraining programmes, otherwise known as workfare. Under it, the government is willing to continue giving that \$500 to anyone enrolled in the programme which teaches people job hunting strategies — they are told to go seminars for weeks on end, without having those hours paid for in any way, adding another burden on the already precarious balancing act of budgeting \$500 a month.

For those who already have the training, the will to work and the skills to find a job and who refuse to enroll in these programmes, the government will put a penalty on their payments.

As Claudette Champagne of the Front Commun des personnes assistées sociaux au Québec has said: "the government is going to fingerprint, label them [those without jobs], control them, harass them until they look for work that isn't there."

Furthermore, with the federal government's summer decision to kill the Canadian Assistance Plan (CAP), the rights of welfare recipients to refuse mandatory work programmes and appeal their cases if refused welfare — rights which the CAP guaranteed — are gone.

Under workfare programmes, the worker also loses her rights to choose the type of work she wants and the ability to ask for better conditions, better salary,

extra leave, daycare programmes and the rest.

It is no wonder that last week Gerald Larose of the Confederation of National Unions in Québec condemned the Québec government's cuts to social spending. He was joined days later by the Federation des femmes, one of Québec's largest women's organisations. Both these groups have called on the government not to finance the deficit on "the backs of the poor."

Unions, poverty groups, women's groups, and others in Canada are discovering the blaring discrepancy between the money that is paid by large companies and banks in Canada, compared to that by the average taxpayer.

Corporate taxes continue to count for more than 40 per cent less of government revenue than personal taxes.

The average taxpayer, who pays the most, gets the least while the government subsidises corporations that supposedly power the national economy. What the government is forgetting are the basic economies of Canadian people.

When the government makes statements like Blackburn's, when the 'deficit' is held up in our faces as the great enemy to sacrifice everything for, we don't have to take up the fight if our social programmes will be the sacrifice.

We can fight on our own terms.

When Blackburn first proposed her changes to welfare in December, the more than 150 community groups who were supposedly part of the consultations on welfare reform, found out about the changes in the morning newspaper. They walked out of what was an obviously bogus consultation process.

Now, not waiting for the provincial government to act on Lucien Bouchard's mandate to cut a dizzying \$500 million more from the next budget — groups are mobilising, either in the form of information sessions, research into alternatives or actual public demonstrations. This is no longer about sending messages. This is about standing up and saying that it is time that the governments in Québec and Canada started listening to the realities behind the numbers that they are playing with.

This is also time to make politicians live up to their rhetoric during opportune times such as the election campaigns and referendum times.

Just in October, Bouchard was promising Québeckers that "we cannot forget that the poor and the unemployed are the victims, not the cause of the degradation of our economy."

Has he forgotten his words so quickly?

The first reminder you can give to Bouchard and all the others is by joining the National Day of Action which is being held at McGill and at campuses across Canada against the federal Health and Social Transfer on February 7.

Gerald Larose said last week that the drastic cuts to social spending in Canada are "ripping apart the fabric of social solidarity."

This doesn't have to be the case.

The National Day of Action Committee meets in the McGill Daily office, B-03, Shatner, ever Tuesday at 19h. Or join the march, meeting at 15h at the Roddick gates on Feb 7.

For further action in the community, or information on how these changes may effect you, you may want to contact Project Genesis at 738-2036.

The Staff of the McGill Daily

The McGill Daily

vol 85 • no 45

Editorial Offices:

3480 McTavish St., Montréal, Qc,
room B-03, H3A 1X9

Business & Advertising Office:

3480 McTavish St., Montréal, Qc,
room B-07, H3A 1X9

editorial: (514) 398-6784

business/advertising: (514) 398-6790

fax: (514) 398-8318

business managers: Marian Schrier

assistant business manager:

Jo-Anne Pickel

advertising managers:

Boris Shedov, Lelly Matleo

advertising layout & design:

Mark Brooker

contributors:

Meredith Cohen, Mike Cullen, Paul Deep,
Rachel Dudelzak, Ryan Fitzgerald,
Hypatia Francis, Sarah Johnson, Megan
McGarvie, Samantha Murphy, Mark
Narvon, Susannah Schmidt

Co-ordinating Editor: M-J Milloy

Co-ordinating News Editor: Robin Perelle

News Editors: Anup Grewal, Jacqueline Reis

Culture Editor: Kevin Siu

Features Editor: Idella Sturino

Science Editor:

Sports Editor:

Layout & Design Co-ordinator: Derek Fung

Daily Français: Emmanuelle Latraverse

Photo Editor: David Ryther

Liaison Editor:

Office Co-ordinator: Dominique Nouvet

All contents ©1996 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and does not necessarily represent the views of McGill University or the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by Interhauf Developments Inc., Montréal, Québec.

The Daily is a founding member of Canadian University Press and Presse étudiante du Québec.

Printed on 20% recycled paper.
ISSN 1192-4608

The McGill Daily Culture

Letters

The new voice of Hindu fundamentalism To the Daily

The recent upswing in religious extremism in India, especially that of the Hindu revivalist variety has led to some pretty bizarre phenomena. One of these surely has to be the "intellectual" musings of one Bharat N. Patel, Phd 2. His letters are both, historically inaccurate and viciously intentioned. Here are just a few quotes from this master of psycho babble.

"In most Muslim nations,...religious minorities has been politically and socially castrated." - Daily, October 16, 1995.

False. Mr. Patel has obviously never witnessed the dynamic

Christian community in Egypt (e.g. Boutrous Ghali), or the vibrant Hindu and Buddhist communities in Malaysia and Singapore.

"Every Muslim child in the subcontinent is taught to hate the Hindu." - Daily, January 22, 1996.

False. Unless of course, Mr. Patel observed each and every one of the over two hundred million Muslim children in South Asia being carefully schooled in Anti-Hinduism 101.

"Muslim conquerors murdered Hindus who did not convert and destroyed virtually every temple in their sight." - Daily, January 22, 1996

False. I can assure Mr. Patel that there are several hundred pre-Islamic Hindu temples, well

and intact all over India today. And that they are tended to by several hundred million faithful Hindus, equally well and intact.

Religious violence is a massive problem in India today. It is the most divisive and destructive issue in that country right now. But extremists, whether Hindu or Muslim, never solve the problem. Instead of fostering religious tolerance, fundamentalists only exacerbate the situation by making grossly untrue and malicious claims. And this is exactly the sort of drivel that Patel produces. To be a bigot is pathetic Mr. Patel, but to be a historically ignorant bigot who offers absolutely nothing in the way of constructive suggestions is truly

tragic.

Ajay Mathias
B.A. U3

The many faces of McGill's pantheon To the Daily

A Roman pantheon snow fort? It looks more like:

1. popsicles, 2. A silo, 3. Shepherd's pie, 4. Monkey bars, 5. A demonstration of solid liquid H2O, 6. The Big "Owe" au McGill campus, 7. Shish kebab, 8. Pinhead from Hellraiser, 9. Discarded broomball sticks, 10. "Cloud city" from The Empire Strikes Back, 11. Catacombs for Snow people

J. Jackson, C. Kennedy,
and H. MacDonald
Biochemistry U3

Hydro Québec to sponsor le Devoir's environmental journalist

The bucks behind the words

by anupgrewal

When members of Hydro Québec's PR department put their heads together recently nobody could have imagined the size of the resulting brain wave.

Few would have thought the company would actually offer *le Devoir*, one of Québec's major daily newspapers, a co-sponsorship in a contest for an internship environmental journalism stint for the next year. But they did.

And few would have thought

that Lise Bissonnette, editor-in-chief of *le Devoir* would have agreed. But she did.

Now, the enthusiasm at Hydro Québec has suddenly turned to distress with the decision. The sponsorship was made public in a January 10 advertisement in *le Devoir*, which managed to incur the wrath of not only the journalists at the paper but other newspapers and the environmental movement as well.

Hydro Québec's president of council, Yvon Martineau justified the sponsorship by saying that the provincially owned corporation is "interested in promoting the development of rigorous environmental journalism in Québec."

Marcel Couture, editor of Hydro Québec's journal *Forces* and president of the administrative council of *le Devoir*, supported Martineau's stand, saying that "Hydro Québec is a society which is interested in the environment and it is normal that it engages itself in journalism in this sector."

Short memory

For those who have any memory of the past 30 years in Hydro Québec's history, these statements would almost be laughable if they weren't so shocking. Hydro Québec may be interested in the environment, but according to Daphne Castel of Mouvement au Courant, the trouble is that one is hard pressed to see this as a good thing.

Hydro Québec has been the origin of more than a few environmental, cultural and ethical faux pas.

For example, remember the James Bay Hydro electric projects? The Cree of Northern Québec are not likely to forget. After flooding their lands, destroying their environment, homes and way of life, Hydro Québec told the Cree that the corporation was doing them a favour — you know, "modernising" them and "bringing them into the 21st century."

Fortunately, due to much pressure from environmentalists, the Cree and a government environmental impact study the second phase of the project was stopped in its tracks last year.

Castel points out that Hydro Québec and the provincial government are currently under investigation by an independent judicial inquiry for the manner in which they have developed small scale, privately owned electricity generators throughout the province.

According to Castel, "though it's just an inquiry right now, there have been some pretty serious allegations on strange things happening."

One part of the inquiry is to investigate the inevitable environmental repercussions caused by the over 90 different small scale energy contracts signed by Hydro.

Needless to say, Hydro Québec's environmental track record is far from squeaky clean. This has everyone outside of Bissonnette's and Hydro Québec's offices mumbling "suspicious."

Why le Devoir?

Paul Cauchon, vice-president of *le Devoir's* union, Syndicat de la

rédaction, questions the motive behind Hydro's sponsorship of an environmental journalist, especially at *le Devoir*.

Referring to journalist Louis-Gilles Franceur, Cauchon comments, "we have an environmental journalist, and he is a good one. We [the union] have never prioritised another environmental journalist."

And for Castel, Franceur is not just another environmental journalist. She points out that "*Le Devoir* is the only remaining journal that has serious environmental coverage. Franceur is one of the best environmental reporters in the country."

"*Le Devoir* is the only major daily in the province that gives regular — almost daily — environmental exposure which is more profound and investigative" than elsewhere.

Castel says that while the *Gazette* and *la Presse*, the other major dailies in Québec have environmental reporters, they are often relegated to the back pages of the paper and have a lot of trouble writing the articles they want.

Franceur, with a greater degree of autonomy and priority at *le Devoir* has, in the past, been quite critical of Hydro Québec's endeavours. In fact, he, along with *La Presse's* André Noel, incurred an angry open letter from Hydro Québec due to their critical reporting on the current inquiry into the company and the government.

Cauchon says that if Hydro really wants to help, it could have sponsored journalism in other ways, like setting up a fund at universities, not specifically tied to environment. That Hydro chose *le Devoir* and the field of environment, says Cauchon, "is just not the way to do it — it's unethical."

Unfortunately, both Bissonnette and Hydro refuse to see things in this light. While Bissonnette refused to speak to the *Daily*, she has told both the *Gazette* and Cauchon that she sees Hydro Québec trying to be a good corporate citizen.

Who's in control?

The sponsorship also raises the issue of independent journalism. When newspapers are running on small budgets, the option of corporate support becomes very handy. But for Cauchon, Bissonnette's acceptance of Hydro's sponsorship "is not the way to do it."

Aaron Defel, an environmen-

tal reporter at the *Gazette* agrees.

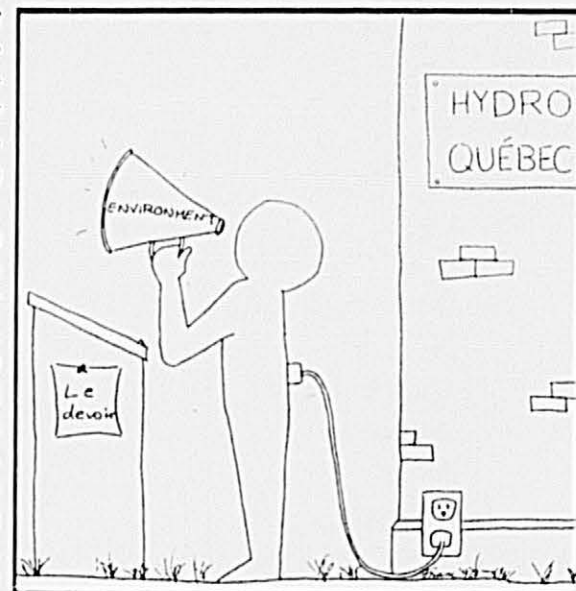
"The main point is that Hydro should not be involved in this. The press wants to be perceived as being independent as possible. It is important for journalists who cover Hydro Québec to be independent as possible so that the reporting would not lose credibility."

Cauchon says that whether or not the sponsorship of the contest comes out of good or bad intentions, the possibility of a conflict of interest is enough. "That", says Cauchon, "is as important as if there was really a conflict of interest because we can never give the public any impression of being tied to a corporation."

Le Devoir's union, which discovered the sponsorship in the morning paper, is fighting the decision with the help of the Confederation of National Unions (CNTU) and the Federation of Professional Journalists, over this issue of journalistic autonomy and decision making.

But for Castel, conflict of interest is a major factor in Québec's lack of environmental coverage. "Information on the environment is shortchanged and people don't see what is going on," laments Castel.

The reason, says Castel can be seen by looking at who is sitting on the boards of much of the



DAILY GRAPHIC BY HYPATIA FRANCIS

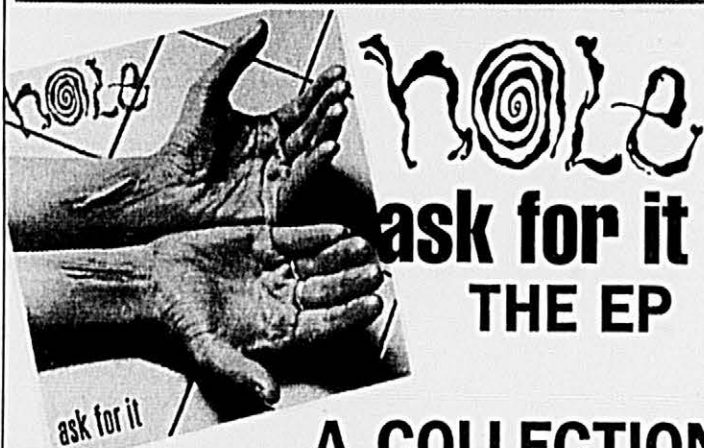
province's media and universities, including McGill and the Université de Québec à Montréal.

"In Québec, big industries — the pulp and paper, forestry, mining, water usage and agriculture — are powerful and it is the result of their development where environmental impact usually takes place..."

"But they are sitting on the media boards, they play a big role in the lives of the media and make it less easy to get environmental coverage."

So for Castel, "it is not surprising that environmental issues are not given a major consideration [in Québec]."

As for Hydro, the PR department is going to have to re-think its image machine and stay out of the environment — in more ways than one.



A COLLECTION OF B-SIDES, LIVE MATERIAL AND OTHER GEMS IN STORES NOW!



ENTER THE COMPETITION AND WIN!
one of 5 *Nole* limited edition vinyls or a 10-CD Virgin sample pack featuring music from the Smashing Pumpkins, David Bowie and much more...

Name: _____

ID number: _____

I read the Daily because: _____

Submit entry to Student Union B-03 by noon Wed. Jan. 31
Winners will be announced in the Thurs. Feb. 1 issue.

SSMU to consider improving its representation WILL THEY OR WON'T THEY?

by robin perelle and paul deep

Two months after it was asked to re-evaluate clubs and services representation on council, the Presidential Portfolio Committee of Council (PCOC) is ready to unveil its recommendations.

Currently, the total number of council reps specifically allotted to the Students' Society's services is zero. But Clubs Rep Chris Carter has been fighting to increase that number since last November.

According to Carter, student-run organisations like the Sexual Assault Centre and the Black Students' Network (BSN) deserve better representation on council because they are more in touch with student needs.

"The fact of the matter is, council is supposed to represent student opinion. It's not some obscure, bureaucratic institution. What organisations represent student opinion? Undeniably the SSMU services — these are what students use," Carter explained.

"If students have concerns they go to their services. I have yet to see an example of any academic rep saying 'a student approached me with this concern so I am taking this action.' But at SSMU services this happens everyday.

"You have more students expressing their concerns to Walksafe in one night than you do to academic reps all year," he continued.

BSN Political Coordinator Melanie Newton agreed. "While the status quo may once have been sufficient, it is currently not meeting our needs, and this [Carter's] proposal has provided us with a possible solution.

"A student government needs to change to meet reality, and the reality is that students get very involved in SSMU-sponsored organisations partly because they provide something which student politics currently does not. These organisations need and have earned a greater voice on council," Newton noted.

PCOC proposal "an outrage"

Since the matter was referred to the PCOC, Committee Chair Chantal DaSilva said they have heard a wide variety of suggestions, adding that "it [services representation] has suddenly become a big issue."

Suggestions ranged from the addition of seats for service reps, to the elimination of the three existing seats for clubs reps, to maintaining the current SSMU structure unchanged.

"I'd be happy with a 3-3 split," Carter conceded, referring to a restructured SSMU that would contain three clubs reps and three services reps.

But it looks like he won't even get that. The PCOC has decided to push for a 1-1 split, reducing representation for both clubs and services.

Defending the proposed reduction, Myers insisted that "services and clubs will accomplish more and be more influential and powerful within SSMU if they do not have representation..."

She suggested that their partial disfranchisement will force them to lobby more effectively.

Carter said the recommendation and its rationale is an outrage.

"I think Helena Myers has proven the point that as to why we [services] need more representation.... She's saying we could be a lobbying force... but obviously lobbying isn't working. She has taken an initiative and completely undermined it," he asserted.

Arts Rep Amin Kassam agreed with Carter. "I have a real problem with this. I think it lacks a sense of vision.... If you're going to review clubs reps you have to review the entire composition of council.... I think this is a band-aid solution," he said.

"When we look at the quality of representation that the clubs and services give us... sometimes

sion" lies in preserving council's status quo — which does not include granting services representation.

"Non-academic reps pose a problem in that they compromise the fairness of the faculty rep system, and hinder the role of the faculty rep to represent all parts of student life," she said.

"These [clubs and services

"Services and clubs will accomplish more and be more influential and powerful within SSMU if they do not have representation."

—Helena Myers, SSMU president

reps] are effectively interest groups. The guiding purpose of interest groups is to forward their own agendas onto a governing body," Myers continued.

But Carter objected to the SSMU President's dismissal of the clubs and services as 'interest groups.'

"Nobody would suggest that an Arts student should represent Management students. Similarly no one should suggest that someone who is not directly involved with, say, the Sexual Assault Centre, could adequately represent students' concerns regarding sexual assault," Carter stated.

"Arts and Management students are also 'special interest groups' because they specifically represent their constituents views as well," he added.

Newton also expressed her disgust with the 'interest group' label. "First of all we [the BSN] would like to make one thing clear: As a service we think that we have shown ourselves to be something more than a 'political interest group,' and [we] are somewhat disturbed that one of our elected student politicians has cast us in this light," she said.

"The issues we work on touch every student on this campus, as opposed to just one 'interest group' in society," Newton added.

Dissent within the PCOC

Steven Erdelyi, a member of the PCOC and a Senate/Board rep on council said he was disappointed with his committee's final decision to recommend a cut to clubs and services representation.

"My opinion on Clubs and Services representation on council is that it should increase to be

able to better serve the student population by ensuring that important student issues... are given sufficient time before council," he said.

"Even though the committee has reached a decision to reduce overall Clubs and Services representation on council, my opinion has not changed," Erdelyi continued, adding that he will support the "majority decision [that] was made by that committee."

While the 4-3 vote in favour of reducing representation is indeed a majority victory, it reveals that the PCOC was closely divided.

Some PCOC members felt that this division should be kept secret, and pushed to exclude all dissenting opinions from their upcoming report to council.

Said Myers, "For us to present our motion and have no unity at all... won't seem convincing."

DaSilva added that the inclusion of dissenting opinions in the report would undermine the strength of the PCOC, and thus cause council to not take their recommendation seriously.

After some lengthy debates, however, the PCOC did decide to include a brief account of the minority's preferred council structure.

But this probably won't budge councilors like VP Finance Kelly

Remai, who is adamantly opposed to adding more reps to council.

Remai argued that council already has enough members, and any further increase would reduce both the quality of councilors and the effectiveness of the group's decision-making ability.

"The only real issues for which clubs need representation is financial support, and this is the job of one person, once a year at budget time. I accordingly do not think it is necessary to have more than one club rep," he asserted.

Newton disagreed. "We do not accept the suggestion that our voice as organisations should be reduced to a once-a-year discussion about money, and that we should be more or less invisible at council the rest of the time," she said.

"Three clubs reps are not enough to handle all the social, political and educational concerns of even the eight services which SSMU funds," she continued.

If council accepts the PCOC's suggestion and cuts a clubs/services rep, rather than adding services reps as requested, Carter asserted that "the Services Coalition [of all the SSMU services] will proceed with a student-initiated referendum."

"Then the services will show [council] just how many members it has," he said.

The McGill Daily

Editorial Board Elections

Elections for the following editorial positions will be held on Thursday, February 1 at 17h:

NEWS EDITORS (2)

layout coordinator (1)

photo editor (1)

OFFICE COORDINATOR

national affairs editor

science editor

sports editor

For more information, call 398-6784 or drop by the office, Student Union room B-03.

PRETEXTE shows some s(k)in ANY EXCUSE FOR A PARTY

by meganmacgarvie

"Art is just a PRETEXTE for a party."

This statement is one of the many 'messages' pulled from unorthodox fortune cookies at Concordia artists' collective PRETEXTE's, vernissage on January 19. It is the characteristic of inventiveness and wit, reinforced by serious artistic exploration, that made this ambitious group show so successful.

The original impetus for the show, according to coordinator Marcella Obdrzalek, arose out of a lack of opportunities for young artists to exhibit their work, as well as a desire to foster communication among artists working with similar concepts. She wanted to provide a loose, informal setting, outside of established gallery structures, to give the artists themselves control and responsibility for the presentation of their own work. "We do this because we want to make art, not necessarily because we want to be in a show," explained Obdrzalek.

The title of the exhibit, *s(k)in*, highlights themes that run through most of the work presented. All of the artists represented incorporate text in some way, each piece exploring its possibilities in a new fashion.

"Sin-skin-kin seeks to investigate the racial, cultural and personal boundaries that define human nature and, through this exploration, unveil

the culturally universal and historically transcendent nature of these boundaries." This excerpt from the artists' statement refers to themes present in the work of several of the artists.

In "The Sacred Band of Thebes," painter Alan Doyle overlays images of boxers and wrestlers in combat with Xerox prints of quotations from Plato and Joyce. The piece's title refers to a group of soldiers in ancient Greece who, revered for their

Man.

This opposition is further developed by the images of the combatants — a comment on the violence and eroticism the artist sees as inherent in fighting-as-spectacle. The use of text in this work also has a dualistic function — compelling the eye to read and the mind to ponder, while at the same time possessing a sense of autonomy as a visual form independent of meaning. The tension between text as that with which we struggle

Obdrzalek, in her two pieces recalling the "seven deadly sins" of Catholicism. A set of seven pairs of (stained!) underwear inscribed with gothic script spell out "sloth", "avarice", "ire", etc. — one for every day of the week.

Her other contribution consisted of seven eggshells painted with images reminiscent of the didactic moralism of 16th Century painter Hieronymous Bosch — each egg corresponding to a different deadly sin. Held at eye level in vices atop heavy steel structures, the eggs' fragility and the intricacy of the painting is heightened.

The shells, as skin-like barriers, are "tattooed" with moral judgement and held fast by external constructions. However, the visual pun (on "vices") and wit with which the work is conceived give it a sense of irreverence that makes it all the more effective.

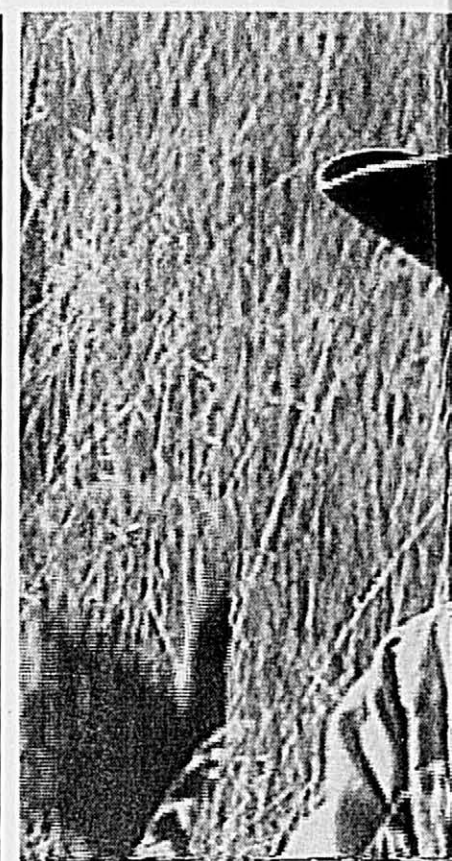
In order to create his mixed-media piece "Down the river", Tim Van Wijk stepped on a set of mirrors, allowing the glass to shatter into different arbitrary patterns. Prior to their breaking, however, the mirrors had been printed with excerpts from the Timothy Findley novel *Headhunter*, a book which refers in large part to Joseph Conrad's *Heart of Darkness* and to themes of insanity and the self.

Van Wijk's piece implicates the viewer by superimposing her reflection with writing and dissecting it into small pieces.

While primarily concerned with subjectivity, this work also brings into question the issue of representation in the modern and post-modern aesthetic.

One of the most interesting aspects of the show was the multiplicity of angles from which its unifying theme was approached. There was great variety in the methods used and concerns expressed by this group of artists, yet the show maintained a level of cohesiveness appropriate to its aims — in much the same way as skin unifies discrete organs within the boundaries of a sensorial, expressive membrane.

PRETEXTE's next manifestation will use text to explore the idea of documentation.



What can an Indian goddess, Stanley Kowalski and the Marlboro Man offer to butches and lesbians, tomboys, gender renegades and transgendered people everywhere? Who is a butch, anyway? The six films in *Beyond Butch* offer a variety of tantalising suggestions.

Erotically curious viewers will not be totally disappointed, but even more provocative than any skin shots is the exhibit's radical claim summarised by transgendered lesbian and author (*Stone Butch Blues*) Leslie Feinberg: Butch is not always about what goes on in the bedroom, but foremost about what happens "on the street."

All six films in this exhibit, brought together by Vancouver video artist Lorna Boschman, touch upon sexuality and/or gender roles as cornerstones for other identities. Butch is shown sometimes to be about lesbian love, and sex, but also about the everyday consequences of transgressing normative gender roles for gay, bi and straight women.

Outlaw by Alisa Lebow, in its examination of transgenderism, is the only film in the collection which explicitly questions butch identity. Lebow's documentary looks at Leslie Feinberg, a woman who has passed for a man for most of



PHOTO PROVIDED BY PRETEXTE

courage, were also lovers. Doyle combines this idea with Plato's writing on the division of the sexes and contrasts it with the religious bombast of the Catholic priest in Joyce's *Portrait of the Artist as a Young*

intellectually and as a form intended to be aesthetically pleasing is suggested by this representation.

Another artist dealing with the interplay between guilt (sin) and pleasure (skin), is

la Boschman's Beyond Butch at Oboro Congratulations! It's a.....?

hshmidt



PHOTO PROVIDED BY OBORO

these films as normal and good is refreshing. Shani Dato's film *The Wild Woman of the Woods*, as well as *As a Wife Has a Cow* by Cornelia Wyngaarden, emphasise the compatibility of queerness/butchness in continuation with religious, cultural or ancestral tradition.

Dato's film chronicles the dream like adventures of lesbian Priya who meets the goddess Durga in the moun-

her adult life.

Feinberg challenges the traditional concept of butch as a woman who takes on a masculine role in a lesbian relationship, usually with a "femme" or feminine woman. If you simply see butch and femme as going together, notes Feinberg, you avoid dealing with butch-but and femme-femme relationships and attractions, as well as bisexual butches.

Additionally, says Feinberg, "it leaves no area at all to define why some women are so masculine and yet are heterosexual." According to Feinberg, the New York transgendered community is predominantly bisexual and heterosexual.

The film is dedicated to Marsha Johnson, née Malcolm Michaels, who was an activist and organizer of New York's Gay Pride Parade in 1992, and Brandon Teena, née Teena Brandon. Johnson was murdered following his involvement with the Gay Pride movement, and the teenaged Teena was shot by two men who discovered that she was passing as a man in her lesbian relationship.

The filmmakers' portrayals of butches, lesbians, transgendered and gender-bending women in some of

tains of Van-couver. Dato exploits the low-budget kitschy feeling of the film by playing up gaudy visual paradoxes, such as dressing Durga in a sari with a tight ski jacket underneath.

These odd paradoxes pick up the film's underlying poignant theme of a Canadian-South Asian lesbian's struggle between sexual and cultural identities. In addition to the mountain footage, the film is filled with images of the goddess preparing herself for sacred rites.

Cornelia Wyngaarden's slow-paced documentary looks at the life and career of lesbian rancher Keely Moll. Moll is so at home in her skin that the only thing that seems weird is the wild-west saloon music being played against the backdrop of Canadian evergreen forests.

The film is mostly made up of interview clips with Moll hanging out at her ranch, chewing the cud and rambling about her life as a lesbian rancher: "Some of my best friends are men," notes Moll. "I like men very much, but I don't fuck them.... Some women fuck them but hate them."

Other films are both hilarious and grotesque, parodying strict gender confines and people's need to determine a person's sexuality and gender before

knowing how to treat them.

Alix Umen's quirky short film *Mad About the Boy* looks at the significance of hair cuts in gender attitude. Lori Millan and Shawna Dempsey's *A Day in the Life of a Bull Dyke* is told from the perspective of a stereotypical mean-looking fat dyke. Vegetarians beware: The filmmakers play with the ultra-macho Brando stereotype by situating this lonely, but eventually triumphant dyke in a butcher shop.

The scope of the films can be enjoyed due to their comfortable presentation at Oboro. The folks at Oboro casually point viewers to a small room with a plush couch, big screen TV, coffee table and remote control. Viewers may select and fast-forward videos as they choose, if no one else is there.

Shy gender renegades need not be embarrassed to go see the exhibit. The Oboro people leave you in peace to ponder some of the questions in the

program: Were you a tomboy? Do you feel more connected to your body in men's clothes? What is the relationship of butch and/or queer to lifestyle, privilege, and power? Who and what is butch and/or queer, and why does it matter?

Oboro (4001 rue Berri, #301) presents *Beyond Butch* until January 28. For information, call 844-3250.

Westmount public library shows Hollinger photos

Exhibiting the opposition

by sarahjohnson

Russian politician Vladimir Zhirinovsky can almost always offend someone with something he may say. McGill graduate Heidi Hollinger's photograph of Zhirinovsky, lounging more than a little suggestively on a sun streamed bed wearing nothing but his very white underwear, with his hand resting quite lovingly on his crotch, may also offend. Or at least, make one laugh uncomfortably.

However, this is Hollinger's photograph. She was the one who captured the image. She was the one who focused the camera on top of the overexposed Zhirinovsky. He is Vladimir Zhirinovsky, leader of the Liberal Democratic Party of Russia, which is anything but, and Heidi Hollinger is the 28-year-old Canadian woman who convinced the man to pose in his underwear. Because of this, it can be forgiven that the photo exhibition *Faces of the Opposition* at the Westmount Library, is as much about Hollinger as it is about its Russian politician subjects.

Hollinger's skill and adeptness with her camera, as well as her understanding of her subjects, make this exhibition more than just a Hometown Girl Done Good homage to the Westmount native.

Hollinger's photographs do not have the grainy quality that would automatically signify

that they were taken with a zoom lens and then blown up. They are crisp and focused. She was close to her subjects and precise enough to capture them at the right moment.

Of Hollinger's subjects in this exhibit, Zhirinovsky is the most well-known to the West, but each of the other photos has a paragraph summary written by Hollinger to explain exactly who they are and what they have done. The write-ups are not only helpful but also an excuse to add anecdotal comments.

Under the photo of Anatoly Lukyanov, a member of Parliament who participated in the 1991 coup and spent six months in prison, there is a note which says that if any of us are to meet him, we should beware when shaking his hand as this man has a handshake of steel. This, we are to interpret, is evidence of the fact that Hollinger met this man and had her hand crushed. Hollinger notes that she is also the only foreigner that Alexander Nerzov (member of Parliament) does not hate and Konstantin Borovoi wrote on her bathroom wall and Victor Anpilov is the life of the party, meaning Hollinger was also at the party to see him be the life of it.

Somehow, these quips can be forgiven and not taken as obnoxiously self-serving. Although Hollinger has lived in

Moscow since 1991 and was the first foreign photo editor at *Pravda* for six months, these comments help illustrate that she is still somewhat awed by her place in it all. She is jaded enough to understand the complexity but wide-eyed enough to still be excited that she is meeting all these people, in her home, in their home, that she knows their parrots, that she sings Spanish songs with them at parties. And that, primarily, is what one comes away with from this exhibit.

The Opposition of Russian politics is too large a grouping to have a general survey of photos attempt to define it. As a formal exhibit, the photos don't fit together that nicely (some photos are colour, some are black and white, some are sepia-toned, some are informal, some are portraits), but the fact that someone got close enough to the actors of Russian politics to take all the photos from the same camera is admirable. And the fact that a 1991 McGill graduate with a degree in Modern Languages was the one to take them makes this Humanistic Studies major with similar aspirations quite jealous. She is there. And this, certainly, is history.

Faces of the Opposition is at the Westmount public library until February 4. 4574 Sherbrooke West.

A Chorus Line at Players' Theatre Somewhat sensational

by hypatiafrancis

Staging a production of "the longest running musical on Broadway" is no easy task. *A Chorus Line* is perhaps one of the most well-known pieces of pop-culture to emerge out of the 1970s. However, to dismiss it as simply pop-culture would be to do it an injustice.

A Chorus Line is a pastiche of stories coming from members of the New York dance community. As such, it is an unusual mix of the still-relevant

autobiographical monologues.

Each of the characters is asked in turn to tell the director — and thus, the audience — something about themselves. The stories which emerge address issues which are still realities today. One of the most poignant of these stories is that of Paul, played by Jason Daniel Laino.

In his interview with the director, the character tells how he became involved in a drag

idea that beauty, and only beauty, matters.

This aspect of the play begs the question of how relevant it is today and whether *A Chorus Line* will be able to continue to occupy the position of a standard musical. It also raises

the question of why people continue turn to it rather than producing the work of young, newer talent, of which there is an abundance.

The Players' Theatre production, despite these weaknesses, has quite a bit to

recommend for it, chief among which is the cast. A performer in a musical is required to be a circus performer, to sing, dance and act equally well. The cast of this play manages to fulfill this criteria, despite a few rough edges.



PHOTO BY LAINA SCOLNICK

and the truly out-dated.

In putting on *A Chorus Line*, the Player's Theatre had this baggage to deal with.

The first challenge which the Player's Theatre had to face is that of the space which they are using. The play was intended for a Broadway stage, which is much larger than the cramped quarters at McGill's Player's Theatre.

This is clearly a problem at one or two points during the play, especially during the dance sequence of the character Cassie. This piece in particular appears to have been choreographed with a larger space in mind. In general, however, the cast handles this limitation admirably, using it to create an intimacy with the audience which might not exist in a larger production.

This atmosphere is one of the most important elements in *A Chorus Line*, particularly in the Players' Theatre production. Throughout the two hours, the audience is drawn into the stories of the thirteen dancers auditioning for the chorus of a musical.

These stories are reminiscent of the *Spoon River Anthology*, which was a set of monologues portraying the townspeople of a small rural community. Like the *Spoon River Anthology*, *A Chorus Line* is a series of

show, called "The Jewelbox revue". As he is telling his story, he reveals his need to win his parents' approval.

The need for others' approval is a recurring theme in the play. This idea is present to varying degrees in each of the stories, from the character of Mike admitting that he hated being called twinkletoes to the song "At the Ballet" in which the tragedy of a young girl's wish to be pretty is dealt with.

The problem of self-esteem is universal and one which is still with us today. It is for this reason, among others, that *A Chorus Line* still touches audiences. There are however several elements which date the play. One of these is the song "Tits and Ass", about one dancer's getting plastic surgery in order to get a job.

This song is part of a noticeable trend in *A Chorus Line*. While the male characters are well-fleshed out, presenting a variety of concerns, the majority of the female characters seem preoccupied with their appearance.

It is true that the issue of meeting the ideal of beauty is still a problem which many women deal with today; however it is certainly not the only one. That the play disregards other issues reinforces, to some extent, the

Morrice Hall's theatre space, a box with 50 seats and a claustrophobic coat of black paint, is the right place to ignite a fire. Filled with angst-ridden community college drop-outs armed with disillusionment, Eric Bogosian's *subUrbia* offers ample fuel: bigotry, misogyny, sex, drugs and rock & roll. All the time undercurrents of alienation, psychological disruptance, race and class mobility erupt like fault lines moving the characters apart, solitudes adrift on ice.

The cast barely holds this entropic enterprise together. Flashes of sincerity are spaced between lags of disjointed posing. Confusing bouts of silence and purposeless pauses serve only to remind one that brevity is next to godliness.

Oliver van Praet is Jeff, the classic rebel without a clue. *subUrbia* opens with his empty ruminations about life and work and meaning, and Oliver opens up to every intention and every neurosis. Acting the role of a community college drop-out who dabbles in politics and philosophy like some people babble about conspiracy theories, it is always painfully obvious why this fool was too cool for school.

Equally satisfying is dope fiend Buff, played by crack-up Matthew Lederman. Moving from diversion to diversion, Lederman is totally absorbing. He is chronically kinetic, sparking positive action amongst his blunted cohorts.

If there is a centre missing, it evolves out of the personage of Pony (Blake Ball), a schoolmate-turned-rock-talent who returns temporarily to the nest. Pony is supposed to be Regular Joe, transformed (almost imperceptibly) by the privileged entertainment machine that

rolls impersonally through arenas and hotel rooms, finally leaving behind his former schoolmates. But Bogosian's condescending starlet has little conviction in his diction and gazes back at hollow threats and baited tears like a prosaic poltergeist.

But in the third act Ball shows just why rock figures seem to gain gravity behind the mic, capturing momentary truth, tenderness and ugliness between the smooth matted chords of a serenade to love long lost.

His stumbling is buttressed by Bee Bee (Monica Rosas) and Erica (Melanie Wiesenthal). Bee Bee is beyond convincing as the play's fatal bookend, nursing a wounded psyche with black boots and attitude. Erica is a convincing drop-in from the rarified snobbery of Bel-Air, a fresh princess who swings her upwardly mobile persona around with little abandon. Shiny and snot at the same time, she's one of the girls Mom warned you about.

Lisa Genzer, playing an aspiring performance artist named Sooze, is best when cataloguing everything that is wrong: men, suburbs, booze, phallo-centric world views, boredom. Though she might be the only character worth sympathising with, Genzer sometimes pulls her punches and leaves a breach where a good scream or "aaarrhhhh...MEN" might be appropriate.

Harry Crane stands out as Tim, a young discharged soldier thoroughly pissed off after doing point for the New World Order. We love to hate him, yet his pain manages to flex open pores of shame and vulnerability. He is sore and empty. He is that gnawing

sensation that wants to drink to forget itself. In the whites of his eyes is a meaningful exhibition of emotion which seeks to redeem itself in blood.

That blood is Norman and Pakeesa (Adnan Sohail and Lisa Richter), proprietors of the 7-11. In Norman's even delivery is the weary familiarity of a man who stares back at racism daily, and has it in himself to laugh at it in its face.

As individuals the performers gel, fleshing out their roles and stretching their limbs out across the stage. As ensemble, the production stumbles across rushed lines and frequent, undramatic lapses in dialogue. It does not click like *Clerks*; in fact, it often hobbles like *Waiting for Godot*.

Tuesday Night Café Theatre relies, as always, on limited space. Undergrad director Matt Small economises by dividing the space between a 7-11 storefront thrust forward and "an anarchic roller-rink for people to skate around in" stage left.

Small has a keen understanding of what it is about his motley crew of slackers that the rest of society finds so... self-indulgent. Prefacing the play with a few carefully chosen words, Small relates his own experience with the oppressively homogenised atmosphere of darkest Whitby. With blunted dreams and a forgettable future, *subUrbia* is everything dramatic and fleetingly middle-class, but I like it anyway.

Tuesday Night Café Theatre's *subUrbia* runs Today and Friday 26 at Morrice Hall.

Two original lunch-time plays, *Tempus Fugit* *Carpe Diem* and *Death of the Ringmaster*

Elizabeth Nickson's *Monkey Puzzle Tree*

MADNESS ON THE HILL

by rachel dudelzak



dark girl, face round and vulnerable, and filled with eagerness and fun. ... She lived and breathed hope and the will to help, to spend her life working in government or politics...bright promise worn down to a nub of endurance."

Catherine reads on to learn that Dr. Cameron treated his patients with shock and curare (a plant-derived poison that causes temporary paralysis); they spent months in a state of semi-conscious stupor and emerged as sub-human wrecks.

"The darker mother appeared in my mind then, hair streaked with gray, thin face haunted by unnamed ghosts, lying in her rumpled bed muttering to herself. Those triumphant military faces... all

that late-night studying, the ambition, those cheerful, hopeful good letters ... to end up with this death and then madness, then imprisonment."

The Monkey Puzzle Tree, like *One Flew Over the Cuckoo's Nest*, refers to the time only forty years ago when psychiatric wards were absolutely beyond society's control. Yet Nickson's characters are real; her book cites newspaper articles and legal documents, and their truth is almost unbearable.

Some of Cameron's patients are still alive — recovered or completely schizophrenic. Their suffering, stresses Nickson, was the fault of those who strived for power at any cost. Nickson points out, bitterly, how the moral climate of the time was conducive to abuse. "Americans were terrified and President Eisenhower was shouting for action. ... The President was demanding a

weapon in the war on brainwashing. The Great American Public was in panic mode, building fallout shelters behind homes ... and stocking them with canned food."

Cameron's pursuits, however, were largely unknown. Throughout his career, he was regarded as a leading researcher and distinguished scientist. In Nickson's words, "the profession was reluctant to criticise Cameron because he made them, found them funding, appointments and gave them status. The National Research Council funded him, the Rockfellers funded him and the Society for Human Ecology funded him."

Dr. Cameron is not the book's chief villain. "I hated the people," writes Nickson, "who had taken advantage of our weakness, the predators and neurotics who had drained us, and I hated our culture

which had taught us never to question authority, and had let this happen to its own backyard."

Beautiful, lucid, emotional, and superbly researched, Nickson's book is a tribute to those who managed to bring a public interest case against the CIA to trial. They fought not only the CIA, but also the society that rejected them as "cracked" and the effects of destructive treatments.

Nickson's characters and their prototypes looked into the bottomless well of madness. They were "left with the wreck of [their] lives, not even aware of what had been done to [them]." Through Nickson's superb writing, we can marvel at their strength and courage, weep at their plight and hope that their fate will not befall anyone ever again.

The Monkey Puzzle Tree is published by Vintage Canada.

Powerlessness in the face of unfathomable evil is the stuff of ultimate nightmares and best-selling thrillers. *The Monkey Puzzle Tree*, Elizabeth Nickson's brilliant and poignant book, tells a story that becomes more terrifying than the most artful nightmare, simply because this story is true.

"In 1953, in response to the communist threat, the CIA, under Allan Dulles, instituted a series of experimental programs in mind control," writes Nickson. Millions of dollars were spent on finding reliable and effective brainwashing techniques.

The most extreme experiments were performed at the Allan Memorial Institute — that's it, the one up on the hill — by Dr. D. Ewen Cameron. Cameron, a world-renowned psychiatrist who founded the World Psychiatric Association and the Canadian Psychiatric Association, repeatedly over- and misdiagnosed his patients and used them as guinea pigs in his CIA-funded research.

Nickson nails down harrowing details of these experiments with the precision of a reporter. "Benzedrine, Seconal, marijuana, LSD, PCP, electrosleep machines and shock were most common tools used."

Victims sought treatment for relatively minor problems and wound up all but destroyed by experiments in mind control.

Most tragically, the story is not merely an excellent piece of research. The novel is in part autobiographical: Nickson's mother was one of Dr. Cameron's patients. In the preface Nickson describes her novel as "fictional ... [but] set against the true story."

The main character, a young woman named Catherine, discovers that her own estranged mother was one of Cameron's patients in the fifties.

The scene in which Catherine discovers her mother's true story is one of the most moving in the book. First, Catherine looks through her mother's old pictures and letters: "A laughing

Montage puts voice to poetry

Voices that speak

by meredith cohen

I wanted to begin this article by describing a discussion I had not so long ago with a friend concerning the future of poetry. We were both a bit fearful that it was a dying art form, but of course we were apprehensive and reluctant to except poetry's demise. Despite a changing world, a vast cyberspace and web sites so plentiful that even the Pope has one (a little known fact, but one that I gleefully divulge), human passion, wit, and the need to continually create and express with language will not be lost in a technological evolution.

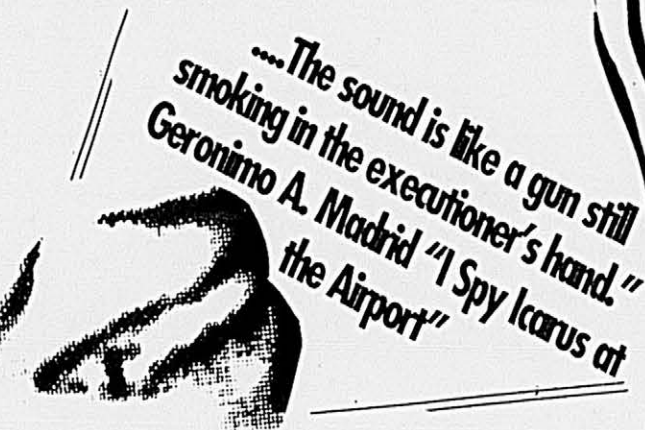
This is why I was so excited when someone dropped *Montage Audio Magazine Vol 1* into my eager little hands.

The cassette is a compilation of eight poets from the McGill

community reading their own works. In its past four years of production, *Montage* has published literary journals, usually featuring pieces dealing with film and other media. But during those four years, *Montage* also began accepting literary submissions. Last March the journal organised a literary festival during which contributors to the magazine were provided with a forum to perform their works live.

This year, chief editor Sean Gurd decided to call upon the people with whom he and the rest of the editorial staff "feel show the most promise and represent those that I [Gurd] am the most proud to have worked."

The recording for the audio magazine was done in Rocking Horse Studio in early January. All



the music but the guitar and piano was performed by Gurd. In some cases the poets made suggestions as to what sort of music they preferred and other contributors left this up to those editing in the studio.

If a synthesised sound is not your favorite sort of music then you may not love some of the musical arrangements that accompany the poet's voice. But despite this, the voice still communicates as the strongest instrument in these readings.

Gurd also stresses that he hopes listeners will "enjoy the textures, sounds, mood, and feelings of the readings, and that the *Montage Audio Magazine* will be inviting and intriguing to people who do not normally binge on spoken word material.

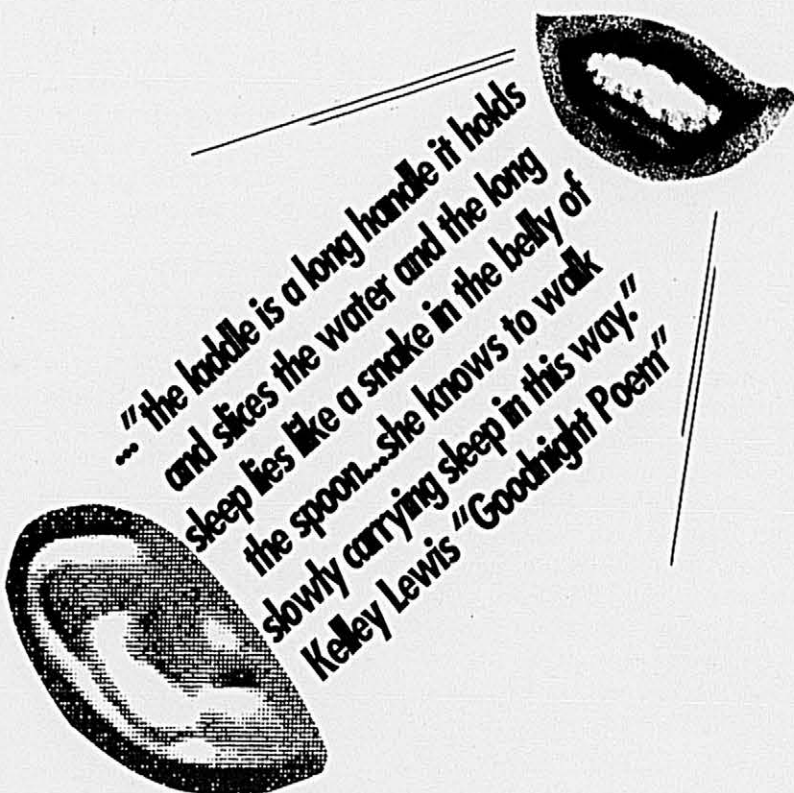
I myself found the cassette to be quite inviting. This is not merely because it stands as material proof that the entire cultural scene at McGill is not in a state of utter decay (this and of course the melting Roman reminder on lower campus). From the hauntingly serene voice of James Laing who opens the tape with "Al-

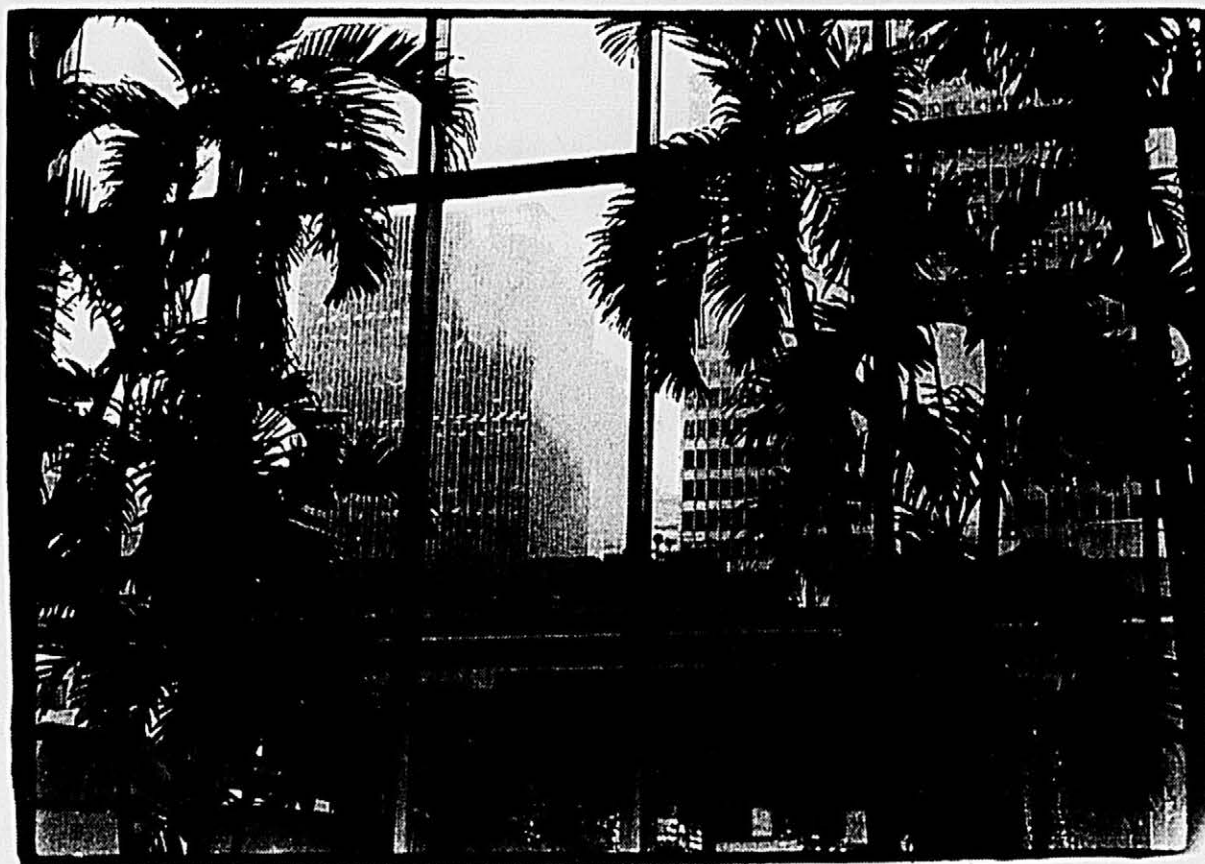
ways Astonished" to Kelly Lewis's astonishing "Goodnight Poem", the cassette shows, or I suppose 'speaks', talent.

The listener's ability to pop in a tape and hear the poet's voice breathing life to her or his own words, without first reading the text creates a whole new experience. The poet's voice becomes something more like music and the sounds of the words and their images dance around the listener's mind.

The voice becomes a new element in the poem and the words new semiotic beings that flow, enraptured in the associations of ideas and the whispers of sadness or the empathic sounds of anger and everything in between.

I love the smell of books, the weight of them, and the feel of them beneath my hands, and even more I love the weight of my stare on the page. But when your hands are suddenly free and your eyes are free to be shut or open, so is your mind to find a new way to read a poem. So I'll be sending my above-mentioned friend a copy of this audio magazine.





Greenhouse Effect
by Mike Cullen

brief

Federal inmates get the vote... for now

PRISONERS GAIN ACCESS?

Despite the antagonistic political climate surrounding prisoners' rights, the federal vote was extended to all inmates in federally run penitentiaries earlier this month.

The elections act, which denied federal prisoners the right to vote in federal elections, was struck down by a Federal Court judge. Under the old act, prisoners serving sentences of two years or more were prohibited from voting.

The ruling marks another chapter in the drawn-out battle of prisoners' rights groups to secure the vote for federal inmates. Barbara Hill, director of policy development at the John Howard Society of Ontario, a prisoners' rights advocacy group, stressed that the ruling is inconclusive, noting there will likely be an appeal of the decision to the Supreme Court.

Currently, the federal government is investigating grounds for an appeal.

The ruling is also inconclusive because it includes an open-ended provision which may allow judges to decide at the time

of sentencing whether an inmate can vote.

Referring to this provision, Federal Court Justice Howard Wetson who was responsible for the ruling, was quoted in the *Montréal Gazette* as saying "With disqualification on a case-by case basis, a clearly indecent and immoral offender like Clifford Olsen could, as a consequence, be disqualified."

Logistically, giving prisoners the vote is hardly a problem. Some provinces, like Québec, already allow prisoners to vote in provincial elections. Not surprisingly, Québec prisoners voted in the October referendum.

When asked if giving prisoners the vote would somehow impede the smooth operation of Correctional facilities, Jacques Belanger, spokesperson for the Correctional Services of Canada replied bluntly, "It's no big deal."

But politicians opposed to the ruling are more likely to invoke the "incompetence" of serious criminals rather than the hassle involved. Solicitor General and

Liberal House leader Herb Gray said that denying the vote to prisoners sentenced to more than two years "...is a reasonable limitation on the freedoms of prisoners," according to the *Gazette*.

Hill remarked that the extension of the federal vote to prisoners is indicative of progress toward a more civilised society, noting that the high proportion of Native peoples and other minority groups in the prison population have little access to government as it is.

"Prisoners want to make an impact on the direction of their country," remarked Hill "and voting is the most important responsibility we have."

The implications of the prisoner vote are more politically far-reaching than the "horrifying" prospect of giving lunatics like Clifford Olsen the right to mark a ballot. Hill believes the ruling is an important democratic step toward including those who are under-represented in government.

— mark naron

EVENTS

Thursday January 25

- Black Students' Network General meeting at Thompson House, 3650 McTavish, 17h30. All welcome.

Friday January 26

- McGill India-Canada Students' Association dinner at Thomson House, 3650 McTavish. Doors open at 18h30, dinner at 19h. Dance to follow. For tickets call Priya at 288-4143 or come to the lobby of Redpath Library, January 25 and 26 from 10h-16h. Tickets are \$15 and only available in advance.

Sunday January 27

- United Zionist Council and Tagar present *The Story of the Irgun*, 19h at Hillel House, 3460 Stanley Street. Free popcorn and refreshments served.

Monday January 28

- Erskine American United Church and the United Church Heritage Trust Fund thrift shop/ bazaar every Monday (except holidays), 10h-16h at 3407 du Musée

(Sherbrooke and Crescent). Info: 849-3286, 10h-16h.

- McGill Nightline Awareness Week begins today. McGill Nightline is an anonymous and confidential listening, referral and information service. Open 18h-3h, 7 days a week. Call Nightline at 398-6246 (398-MAIN).

Ongoing

- Jewish Family Services of the Baron de Hirsch Institute is recruiting volunteers for a new community based support program serving mentally ill adults and their families. Specialised training and ongoing supervision provided. Info: Marcie Klein, 342-0000.
- LOAF Organic Food Co-op orders produce and bulk dried goods on Mondays, 14h30-18h. QPIRG office, 3647 University. Info: Rebecca French or Melanie Fearon, 398-7432.
- Mount Sinai Hospital Centre seeks French and/or English speaking volunteer animators for the 1996 School Health Education Program. Experience in health care or education fields beneficial. Info. Coordinator of Community Relations and Volunteer Services, 369-2222, ext. 1331.

CLASSIFIED ADS

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public:** \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. **PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1-HOUSING

Spacious Renovated 2 1/2 for rent in NDG cottage close to bus 24, 105, 63 and Vendôme station, furnished and heated, 3755/m. 489-6491/fax 489-5019.

Stanley near Sherbrooke—Beautifully renovated - reasonable prices. Stove & fridge, 3 1/2 4 1/2 available. Reserve now (514) 849-3897 or (514) 288-6782.

2-MOVERS/STORAGE

Moving/Storage. Closed van or truck local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

\$30/90 min.

Van & Driver
Loading and unloading help provided.
Call Raf at 594-0825.

3-HELP WANTED

Summer Business: Are you an entrepreneur? Great opportunity with low start-up cost, management training, earn up to \$800/week, vehicle required, call Greenland Irrigation 1-800-361-4074.

Children's camp in Laurentians requires counsellor, instructors for waterskiing, sailing, swimming, canoeing, tennis, baseball, rockclimbing, volleyball, soccer, arts&crafts, drama, music. Telephone 485-1135. Fax resume to 514-485-1124.

Children's camp in Laurentians requires registered nurse, nursing assistant, secretary, food service staff. Telephone 485-1135. Fax resume to 514-485-1124.

Pripstein's Camp, Laurentians: Waterski head, kayak, windsurf, canoe, sail, tennis, gymnastics, basketball, football, soccer, judo, archery, art, beadmaking, pottery instructors. June 25-Aug 14. Fax resume: 481-7863.

Female Models

Opportunities for all ages and sizes. Fashion, TV, print, film. 633-8605.

5-WORD PROCESSING/TYPING

Success to all students. WordPerfect 5.1. Term papers, resumés, applications, transcription of micro-cassettes. Editing of grammar. 27 yrs. experience. \$1.75/D.S.P. 7 days/week. Campus / Peel / Sherbrooke. Paulette / Roxanne 288-9638/288-0016.

Word processing (937-8495) Term papers, resumés, forms design, correspondence, manuscripts (Laser/Fax/Photocopier) 9:00 a.m.-6:00p.m. (7 days)(near Atwater)

Save this ad! Word processing, resumés, term papers, newsletters, personalized greeting cards for all occasions. Brenda 484-7826.

6-SERVICES OFFERED

Experienced editor/proofreader/ writer/tutor. Help with your student papers, theses, manuscripts, resumés translation Spanish/French/English. Call Marian 765-9804 7 Days/week

Power Profiles

Grad. Application Prep. CV, personal statement, letters, quality work, experienced. Call: 847-3687.

7-FOR SALE

Moving Sale! TV stand, mattress, box spring, frame (twin), coffee and end tables, black futon, student desk, dish set, Black&Decker iron, microwave, everything brand new! 286-9149.

Beautiful African sculptures from Zimbabwe, and African clothing (men's) from the Gambia. Leave a message at 843-5954.

For sale- Beg. Chinese by de France, beg. Chinese reader part 1 by de France, character text for beg. Chinese, Chinese character exer. book, pract. Chinese reading I & II Laughing in Chinese by Wang, 100 situations by Wang, 26 tapes for pronunciation exer. (All new literature at 1/2 price.) Call 695-3449.

11-LOST & FOUND

Timex watch brown leather band lost on snowy ghetto street. Great sentimental value. Reward \$100. Call 842-0552. (Lorne/Milton/Aylmer/Univ.)

12-PERSONAL

Are you involved with new reproductive technologies? The C.B.C. would like to talk to you. Leave a message at 597-6378.

Lose Weight Now!

Wanted: 30 people to lose up to 15 lbs. In one month. Call Lisa at 933-6495.

13-LESSONS/COURSES

Come & Practice your French with francophones, Club Half+Half. 465-9128.

Singing Lessons

Private lessons with experienced (20 yrs) bilingual teacher. Beginner to advanced. Classical, Broadway, Pop, near downtown. 484-5407 evening.

Library Research Problems? "Discover Your Library" workshops on MUSE, PERUSE, CD-ROM, and Internet. See schedule on info McGill or call 398-5030.

Want to fly without a plane? Learn dreams, lucid dreaming & lucid living. Instructor has appeared on TV & radio. Starts Jan. 30 for 10 weeks. 488-0347.

French-English USA & Canadian teacher for all cultur. origins all levels, adapt. to your needs help w/writing papers, etc. Translations. Call 933-3984.

14-NOTICES

McGILL NIGHTLINE 398-6246
McGill Nightline open 9pm-3am a confidential and anonymous line. We offer listening, referrals and information. Call at 398-6246 398-MAIN.

16-MUSICIANS

Auditions for Polyphonia, a vocal ensemble (SATB) S will be offered. For information, contact Yuko Ono 934-2268 or David Bowser 282-0511.

RECYCLE

1994-1995 Copyright

COMPUTER BOOK SALE

50% OFF

Canadian Publisher's Retail Price

THE BOOK DEPOT

FAUBOURG ST. CATHERINE

1616 ST. CATHERINE WEST

FRIEDMAN & FRIEDMAN

Chartered Accountants - Comptables agréés



8000 Decarie Blvd., Suite 500, Montréal, Québec H4P 2S4
Tél.: (514) 731-7901 Fax: (514) 731-2923

TRAVEL ABROAD & WORK!

• Teach Conversational English in Asia •

Make up to \$25-\$45 per hour teaching basic conversational English abroad. Japan, Taiwan, and South Korea. Positions also available in Thailand, China, and Indonesia. Many Employers provide room & board plus other benefits. No teaching background or Asian languages required. For more information, call one of our representatives at *International Employment Group*:

INTERNATIONAL EMPLOYMENT GROUP

(206)971-3570
ext. J40053

CRUISE SHIPS HIRING

Students Needed!

Earn up to \$2,000+ per month working for Cruise Ships or Land-Tour Companies. World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No exp. necessary. For info call:

Cruise Employment Services
(206) 971-3550 ext. C40053



CONTACT LENSES IMMEDIATE DELIVERY

(on most prescriptions)

FROM \$85

visual examination, OHIP accepted
glasses in 24 hrs. on most prescriptions

1-DAY ACUVUE

Goldstein & Goldstein Optometrists

1102 de Maisonneuve W. (next to Peel Pub)

844-3997 or 844-3248

Special consideration given to McGill students & staff

R E L A X

Buying an ad in
The Daily is as
easy as jumping
in the pool on a
hot summer day.
Call 398-6790



EASY RIDE

MONTREAL'S BEST RIDE SERVICE

TORONTO \$28 one way
OTTAWA \$12 one way
QUEBEC \$15 one way
NEW YORK \$65 return
BOSTON \$65 return
and others!...

• PRICES PER PASSENGER (ONE WAY)
• PASSENGERS & DRIVERS WELCOME!

987-9615

92 SHERBROOKE W. MONTREAL

421A QUEEN ST. W. #2 TORONTO 1 STEWART ST. #200 OTTAWA
(416) 977-4572 (613) 565-7531

FREE MEMBERSHIP FOR MCGILL STUDENTS WITH THIS AD! (ID REQUIRED)

VOYAGES CAMPUS

490,000 Pelicans Can't Be Wrong!

SPRING BREAK
DAYTONA BEACH
FLORIDA



\$27900
(QUINT. Occ.)

3480 McTavish
(Union Bldg.)
398-0647

2085 Union
284-1368

*Subject to date restrictions and availability



17 February • 6 nights

- Hotel directly on the beach
- Deluxe Bus Transportation
- Beach Party
- Organized Activities
- Special Spring Break shuttle bus to drive you to and from your desired places
- Local representative to take care of all your needs
- All service charges, taxes & T.P.S. included

Restaurant

McGILL PIZZA

BUY 1 PIZZA
ANY SIZE
&
GET THE
SECOND ONE
FOR HALF THE
PRICE!

NO TAXES
FREE DELIVERY

845-8011
845-8382

625 Milton

7 days • 11 a.m. - 11:45 p.m.

OPTOMETRIST

- Eyes Examined
- Eye Glasses (2 for 1)
- Contact Lenses (from \$89)
- Student Discount

Dr. David Kwavnick, O.D.
1535 Sherbrooke St. W.
(corner Guy)

933-8700

Touchdown at the NO NAME for the
Super Bowl Party
Free Hors d'oeuvres Pitchers \$6.95
Wings 25¢ Complete Meals from \$4.95

HEAVEN IN A GLASS
EGGS FLORENTINE
THE NO NAME CAFE
EGGS NEPTUNE

PEANUT DELIGHT
NEW
HEALTHY CHOICE
BANANA WALNUT PANCAKES
WAFLELICIOUS
SPINACH OMELETTE

BREAKFAST
CALIFORNIA CROISSANT
BAGELETTE
BLUEBERRY PANCAKES

MENU
GET UP LAZY! ENJOY LIFE!

START WITH BREAKFAST AT THE NONAME

3444 PARK 982-6113

GET ONE FREE GLASS OF FRESHLY SQUEEZED
ORANGE JUICE WITH YOUR BREAKFAST.
WITH THIS COUPON. VALID TO FEB. 29/96

Have you been sexually assaulted at McGill ?

definition:

Sexual assault includes unwanted touching or grabbing in a sexual way; not stopping sexual activity when one partner says no; and rape.

- It is sexual assault whether the person is a stranger or someone you know.
- It may or may not include violence

If you have been sexually assaulted at McGill, please call Carla at 856-4634 and leave a message

In conjunction with SSMU and the McGill School of Social Work, we are asking people to tell us, in confidence, about these experiences. The aim of the project is to develop recommendations for sexual assault policy at McGill University. How should the university deal with these situations when they occur within its jurisdiction? Your story will help us make informed recommendations. To date, we have not had a sufficient response from the community - we need you to call.

